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she gives a confused idea of most of the plays and says little that is important about any of them. P. 98; "Molière's connexion with the French stage lasted from 1645, when he became an actor." He founded the Illustre Théâtre in 1643.—P. 99; his theatrical venture "was unsuccessful in Paris, and Molière therefore went to Lyon in 1653. Here he presented *L'Étourdi*, and at Béziers *Dépit amoureux*. In 1658 he moved to Rouen." From these sentences a student would receive an incorrect idea of Molière's years of wandering through the provinces.—P. 106; "In *L'École des Maris* he [Sganarelle] is the guardian of Agnès." The name of Sganarelle's ward is Isabelle.—Pp. 98–116; the emphasis put upon the Italian farces leads one to undervalue the important influence upon Molière of French farce and Spanish and Latin comedy.—P. 117; in her criticism of the *École des Maris*, to which she gives more space than to the *Femmes savantes*, the author declares that Molière "may have owed something—certainly not much—to earlier writers." She is evidently ignorant of the fact that the plot is taken almost entirely from Mendoza's *El marido hace mujer*.¹—P. 133; "Prose is freely used in a good many of Molière's plays. *Les Femmes Savantes* is the only serious exception." Substitute *Tartuffe* and *Amphitryon*.—Pp. 132–133; "Molière may be regarded as one of Larivey's disciples." The remark gives a false impression. It is quoted from Sidney Lee, who is not an authority in the French field.

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Dantis Alagherii Operum Latinorum Concordantia. Curante Societate Dantea quæ est Cantabrigiæ in Nova Anglia, ediderunt EDUARDUS KENNARD RAND et ERNESTUS HATCH WILKINS, quos adjuvit ALANUS CAMPBELL WHITE. Oxonii, e Prelo Clarendoniano, 1912. 8vo., viii + 578 pp.

Concordanza delle Rime di Francesco Petrarca. Compilata da KENNETH MCKENZIE. Oxford, nella Stamperia dell' Università; New Haven, nella Stamperia dell' Università Yale, 1912. 8vo., xvi + 520 pp.

'It requireth not so much learning as diligence' was remarked of concordance-making more than three hundred years ago; 'è doverosa più dell' originalità la perfetta diligenza,' writes Professor McKenzie. Diligence is, of course, indispensable; in preparing the concordances before us sound learning was quite as necessary; withal the task requires no little imagination—imagination guided by much scholarly experience, and constantly prefiguring to the editor the many various uses which scholars and readers will make of the book. The concordances to Petrarch and to the Latin works of Dante are excellent illustrations of such diligence, learning, and imagination. As far as I have tested them no instance is overlooked, and the contexts are chosen with proper economy and regard for the meaning of the word which they illustrate.

One who has never set his hand to the making of a concordance will not realize from how many different plans and methods of such work the compiler has to choose. In these cases the compilers fortunately had a good model in Professor Sheldon's concordance to the minor Italian works of Dante, and they have closely followed his plan. It is one feature of this plan entirely to omit only a very few words, and those the words of least significance; but for many minor words only the more important instances are quoted, the rest being listed by mere citation, often with a brief parenthetical indication of context. This imposes upon the compilers a heavy task of more or less arbitrary selection, and it can hardly be expected that all

¹ Even without a knowledge of Martinenche's *Molière et le théâtre espagnol*, she could have derived this information from Rigal's *Molière*, I, 141. Perhaps she was led into error by Mathews, who makes the same mistake in his *Molière*, p. 93.

readers will agree with their decision to quote this or merely to cite that. Why should all instances of *bene* and *hic* (adv.) be quoted, while many instances of *video* and most of *scio* are merely cited? But the parenthetical illustrations of *video* and *scio* are so extensive as to raise doubt whether it would not have been as well to give a complete list of quotations instead. Similarly in the Petrarch the instances of *sapere* are heaped together in a solid mass of citation, though the parenthetical illustrations often amount to quotation, and might better have been arranged as a complete list of quotations of the word. The same is true of so important a word as *solo*, while *vedere* presents a mere list of inflected forms and references to the text; at the same time *bene* and *ivi* are honored with complete and long lists of full quotations.

The second most characteristic feature of this plan is the grouping of all various inflected forms of a word under one head-form—of verbs under the present infinitive or first person singular present indicative; of nouns and adjectives under the form of the singular (masculine of adjectives). This method has obvious advantages in recording a highly inflected language. As Professor McKenzie points out,¹ in the Fay concordance to the *Divine Comedy* some one hundred instances of *uscire* are recorded, at a great disadvantage, under thirty-three headings. The editors have wisely rejected this method. Especially would it be inappropriate to concordances such as these which contain not much above 30,000 quotations. Our experience has shown, however, that in English concordances, where inflection is more simple and regular, particularly in concordances to texts as voluminous as the Bible, Shakespeare, and Wordsworth, the separate listing of each form, with proper use of cross-references, is more convenient.

¹ *Means and End in Making a Concordance*, Boston, Ginn & Co. This article contains much interesting matter on the history of concordances. With it should be mentioned two others: *Methods in making a Concordance*, by Ernest H. Wilkins; and *The Latin Concordance of Dante*, by Edward K. Rand; both appeared in the Twenty-ninth Annual Report of the Dante Society.

The Dante Concordance is based upon the text of Dr. Moore's third edition of the poet's works (Oxford, 1904), but important variants have been recorded. It includes not merely the Latin works, but all Latin words and quotations in the other works of Dante, and, indeed, all words not included in the two other Dante concordances. It thus completes the index of Dante's language.

Professor McKenzie has adopted for the *Canzoniere* the Salvo-Cozzo text (Florence, 1904) and for the *Trionfi* that of Appel (Halle, 1901). He has recorded the variants, and provided double references and a comparative table of numeration which make the concordance useful with any edition. Considering the nature of the poetry indexed, the pronoun *io* seems quite significant enough to warrant a full, if extensive, list of quotations. It is, however, omitted. A list of all similes under *che* and *come* would surely have been illuminating.

Perfect consistency is perhaps unattainable in works of this kind. We find *benedictus* not under *benedicere*, but apart, while *dilectus* is under *diligere*. *Benedetto* and *morto* are listed under *benedicere* and *morire*, *fisso*, *misto* are listed apart, and *colto* is under both *cogliere* and *colto*. But the participial adjective is not always easily distinguished, and such trifling irregularities do not in the least impair the excellence of these concordances. They are mentioned only because greater ones are not to be found.

What exquisite reason, one may ask, requires that the Preface and all editorial accoutrement, even the title-page, of a concordance to the Latin works of an Italian, compiled by American scholars, and published in England, should, to the last syllable, be written in Latin?

Concordances excellent as these never show how great patience, labor, learning, skill, and discrimination have entered into the making of them. In this respect the task is a thankless one; but the compilers have done a substantial and permanent service to the memory of Petrarch and Dante, which will be more and more valued by those who appreciate these poets, and who study them or any subjects related to them.

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